

# .....PLAYS AT THE THEATRES THIS WEEK.....

ACADEMY OF MUSIC.  
Monday Night, "The Merry Countess."

NEW LYRIC THEATRE.  
Keith Vaudeville All the Week, Matinee and Night.

BIJOU THEATRE.  
"East Lynne" in Motion Pictures.

COLONIAL THEATRE.  
Vaudeville.

THE LITTLE THEATRE.  
Pictures.

"The Merry Countess."

With a superabundance of Viennese glitter and gaiety, a touch of London humor, and a liberal sprinkling of New York wit, "The Merry Countess," direct from a remarkable engagement of six months at the Casino Theatre, comes to the Academy to-morrow night.

The score of this exquisite operetta is an unquenchable delight, being the masterpiece of Johann Strauss, recognized the world over as the undisputed Waltz King. The consensus of critical opinion was that "The Merry Countess" realized the fondest hope of the fatigued amusement seeker, and that it filled a long-felt want.

The story is brisk and delightfully progressive, dealing in a whimsical manner with peculiar royalty, and ultra-modern social conditions, both in this country and abroad. The scenes, as they occur, are: Rosalinda's (the countess) boudoir, the Arum Lily Club, where Prince Orloffsky's ball transpires, and the governor's house in the New Age Prison, where all the gay revelers are found cowering by minions of the law. This prison, however, is a marvelous institution. It makes a point of catering to its prisoners, who are designated as guests, and allows them to mix in the most approved fashion, just as though they were paying their own expenses at a fashionable resort. Herein is a situation with unlimited scope for hilarious fun, and to say that the opportunity is seized with a vengeance and made to loom large on the horizon of unrestrained pleasure, is but repeating a platitude. It is in this scene, too, that the tantalizing dance melody, "Beautiful Blue Danube," is rendered with all the ardor and charm imaginable.

Miss Mabel Baker is the prima donna, and is surrounded by a cast of unusual excellence, including Arthur Clough, Dale Winter, Carl Haydn, May Field, Paule Ripple, Charles Udell, Harry Carter and Jack Henderson.

Keith Vaudeville Begins at Lyric To-morrow.

Thousands have already seen the interior of the beautiful Lyric Theatre. Several thousands still see it at its prettiest, to-morrow when the Keith vaudeville performances, to be staged there, shall launch the theatrical season of 1913-1914, and also mark the beginning of its career as one of the rights of present-day progressive Richmond. Vaudeville of many varieties has been offered in this city in recent years, but, not in a full five years has the brand distinguished by the prefix of Keith been seen hereabouts. That name signifies the quality of the entertainment to prevail at the Lyric. Wherever vaudeville is pre-eminently popular in the United States, and vaudeville that is really vaudeville is styled Keith vaudeville, there the best displays of human ingenuity and excellence are to be seen.

Seven acts of vaudeville will be the main features of the entertainment. Others will rest in the beauty of the theatre, the playing of a specially selected orchestra of six pieces, and a new motion picture subject, the highly interesting Pathe Weekly, to supply an artistic attractiveness to the complete bill. Special care has been exercised in the arrangement of the initial week's bill, the experts of the United Booking Offices have carefully booked the appearance of a septet of widely varied and splendid features. It carries no great name, the engagement of which would necessitate the expense of a usually complete bill, at the sacrifice in merit of the other offerings on the program, but it does carry seven distinct and deservedly popular vaudeville features, each



GASCH SISTERS.

and every one able to stand out as a feature of most bills, and so it is believed and stated that the general entertainment to be found in the first week's bill will make it one of the most thoroughly enjoyable, high-class and refined entertainments housed within a local theatre in many years.

One of the specially selected numbers to be seen is the laughing act "Flinders' Furnished Flat," by Willard Sims and company, four people. Mr. Sims plays the part of a paper-hanger papering a very elegant parlor; Miss Marie Lucier portrays the mistress of the house, and so harasses the paper-hanger that he becomes smeared with paste and none of the paper gets up.

In Alexander and Scott, from Portsmouth, this State, rests another feature. There is a blackface offering, or more properly speaking, a brownface number. Both are excellent singers, the gowns worn in the offering being unusually beautiful and sure to be talked about, and there is a surprise in the offering that makes it of great value.

Another act of importance is that of James Francis Dooley, assisted by Corinne Sayles, in their own original singing and talking act, a different idea of sidewalk patter. It is accredited as one of the most amusing numbers in the Keith vaudeville field.

Equally important, and probably as effective in music-loving Richmond, will be the appearance of William Weston and company, six people in the distinctly different "Attorneys." It is a musical offering full of surprises. Mr. Weston is a German character comedian of the best type, and is ably assisted.

There will be the attractiveness furnished by Marie Fenton, whose advent into vaudeville from the operatic field only a year ago was one of the sensations of the theatrical year. Admittedly one of the most beautiful women of the stage, Miss Fenton wears some brilliant gowns and sings some specially written songs in excellent style.

Another act of importance will be that furnished by the famous Gasch sisters, if not the only, then the most expert hand-to-hand woman acrobats behind the footlights. There is a different offering, sensational because of the feats they perform and admirable

because of the natty dresses worn. Instead of the tightest least talented artists in this line are usually seen in.

Beginning the performance will be the novel offering of Herbert's dogs, a company of twenty-one canines in a looping the loop exhibition. It is good for roars of laughter throughout its length, is more than usually exciting, and adds pleasure because of the eagerness of the poodles to perform.

There will be a picture play at each and every performance, there having been engaged each week a special display of the newest of Pathe Weekly picture stories, issued each seven days, quite assuring that more interest will be manifested in the photographed presentation of interesting world's inter-

est items than generally attends such displays.

Two performances each day will be the regular program, the matinee starting at 2:30, the night performance at 8:30. Any seat in the house may be engaged for 25 cents at the matinees, and the top orchestra seat charge for the night performance is 75 cents. An immense advance sale promises an auspicious opening, and seats are being engaged for the season at a rapid pace.

At the Colonial.

Starting on the second week of a new policy that has, at its beginning, proved of immense and immediate appeal to local theatregoers, Wilmer, Vincent & Wells have aligned six particularly selected vaudeville numbers that will well cover the field of variety in entertainment and produce unusual interest and amusement. As was the case in the week just ended, three of the six acts engaged will afford entertainment at the matinees Monday, Tuesday and Wednesday and at the night performances the last three days of the week. The other three acts will afford entertainment for the night patrons the first three days of the week and preside over the festivities during the matinees on Thursday, Friday and Saturday.

First among the features for the opening bill is noted the name of Von Dell, a musical master in impersonations of famous conductors and composers of years ago. Comparing his act to that first introduced into this country by Willie Zimmerman and later instanced in this city on the appearance of Caesar Rivoli at the Empire, the genius of Von Dell is said to rank him well alongside each of the artists named, and to musical lovers, as well as admirers of the expert in any line, a treat is quite assured. That blackface jolliter, Carl Statler, who appeared at this same theatre four years ago to a great success, returns to this city with a new budget of conversation and comedy songs, as well as with an infectious comedy manner that is quite irresistible.

Completing the trinity of vaudeville acts for the first half of the day are Cooper and May, a young fellow and a pretty girl, in a succession of songs and an exhibition that will make them a welcome feature of the program.

For the Monday night performances there is to be featured the marvelous exhibition of Gamble and Company, who will devote themselves to a display of mind retentiveness, as instanced in the rapid mathematical calculations they will surprise the audiences with. It is an offering that causes wonder as well as interest.

Another feature will be offered by that well known comedian Tommy Hofer, assisted by Camille Personi, in the extremely humorous comedy skit "The Lunch Counter Girl." In the hands of these capable players, experienced in hundreds of comedy roles, is promised the laughing session of the week.

Comedian and mimic Jack Marshall will add his pleasing touch to the performance by reciting off a list of original stories, and in the impersonations of people and animals that prove his ability as a mime.

Two new picture plays of special selection and approval will add instruction and entertainment to each

MARIE LUCIER.

separate vaudeville performance, six of which are offered every day, each of one hour's duration. The first matinee starts at 2:30, and there are three of them. The first night performance starts at 7:30 and the third at 9:30.

"East Lynne" in Pictures.

With the coming of "East Lynne" to the Bijou Theatre for the week beginning to-morrow, Richmond will be paid an unusual tribute in being selected for the premier presentation in the United States of an attraction that is breaking all records abroad.

The production of "East Lynne" referred to is in motion picture form, yet is said to eclipse any stage presentation of the piece ever given, notwithstanding the fact that the most famous actors and actresses of the last half century have essayed the leading roles of Mrs. Henry Wood's tear-compelling novel. It was made by Barker's all-British company in the picturesque surroundings of Worcester and Boulogne, and is regarded as a world triumph in the field of cinematography. Studious care was observed in the selection of backgrounds, vehicles, costumes, etc., with the result that the spirit and atmosphere of the early Victorian era pervades the production. The cast was the best that could be secured in the United Kingdom, including the great emotional actress, Blanche Forsythe, and the equally prominent leading man, Fred Paul.

The popularity of Mrs. Wood's novel, coupled with the excellence of the production made from it, caused this presentation of "East Lynne" to be hailed abroad with intense enthusiasm. Everywhere that it has been exhibited the capacity of the theatres has been taxed to the uttermost. The production will be given an extensive tour throughout America, following its introduction in Richmond. The engagement at the Bijou Theatre is for one week only, and in order to accommodate the demands for seats, performances will be given every afternoon as well as evening. Popular prices will govern the engagement.

Theatres Open To-morrow.

By to-morrow night every theatre in Richmond, with the single exception of the Empire, will be open to the public, and it is safe to say that the public, hungry for amusement and entertainment, will swarm through the opened doors into auditoriums all ablaze with house lights and settle down into chairs to await with cheerful impatience the darkening of the house and the turning up of the "footlights," which will signify that the theatrical season of 1913-1914 is on.

For years the opening of the Academy of Music marked the beginning of the season, but this year even that interesting event, doubly interesting because of the character of the attraction offered, divides the honor of inaugurating the season with the formal

## ACADEMY--To-morrow

SAMUEL E. RORK

Presents an International Cast of Artists in the Musical Romance.

## The Merry Countess

Score by Johann Strauss. Book by Gladys Unger. Lyrics by Arthur Anderson.

One Year Lyric Theatre, London. Six Months Casino Theatre, New York.

Company of 65, Entire Original Production

Hear the Tantalizing Dance Melody, "Beautiful Blue Danube."

Prices 50c to \$2.00

KEITH VAUDEVILLE  
MATINEE DAILY 2:30  
EACH NIGHT 8:30

GRAND OPENING, MONDAY MATINEE, AUGUST 25TH.



## Willard Simms

Assisted by Edward Kroyer and Marguerite Lucier, in the Wall Paper Scream.

## "Flinders' Furnished Flat"



## Marie Fenton

A queen of beauty and song siren, with wonderful wardrobes.



## Herbert's Dogs

The grandest and most pleasing of domestic animal acts.



## Wm. Weston & Co.

In the spectacular novelty, "Attorneys," something radically different.



## The Famous Gasch Sisters

Only world-noted female Rinyley artists on the stage to-day.



## J. Francis Dooley

Assisted by Corinne Sayles, in a new version of "Payment Patter."



## Alexander Scott

"From Virginia." The very essence of excellence in blackface art.

AS A MOVING PICTURE EVENT THE NEW PATHE WEEKLY.

DAILY SCHEDULE:

Matinee, 2:30; Night, 8:30.

PRICES:

Matinee, 10c and 25c; Night, 15c, 25c, 35c, 50c, 75c.

1,000 reserved seats at the matinee, 25c. Engage your season seats now.

## BIJOU THEATRE

One Week, Beginning To-Morrow Matinee, Aug. 25

First Time in the United States.

The Stupendous, All-British, Photo-Play Triumph, World's Greatest Emotional Drama,

## EAST LYNNE

7,000 feet; 150 different scenes; an effective and impressive visualization of the immortal story.

Twice Daily: 2:30 and 8:30.

Prices: Seats reserved, 25c and 50c. Matinees, any seat, 25c.



MABEL BAKER AND CARL HAYDN, IN THE "MERRY COUNTESS," ACADEMY, TO-MORROW NIGHT.



MAR BUDGE OF CARLE AND BARBARA HARE.